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STHAPATI'S VISIT TO MAAYAN LAND

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ND

The stately vimana of Sri Brihadeeswara Temple, Tanjore; the illustrious mark of the Maayan culture of India.

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கோவிலூர் ஆண்டவர் நூலகம், கோவிலூர்
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A write up on

Dr.V.Ganapati Sthapati's Visit

by

HINDUISM TODAY

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STHAPATI'S VISIT TO MAAYAN LAND

PUBLISHERS' NOTE

This is the second edition of the book titled **"Sthapati's Visit to Maayan Land"**, by Dr. V.Ganapati Sthapati, the retired Principal of the Government College of Architecture and Sculpture, Mahabalipuram, S.India. This was released as a monograph in the Second International Seminar on Mayonic Science and Technology, held at Thiruvananthapuram, Kerala, S.India in 1997. Sthapati is the Founder-Director of the **"Vaastu Vedic Research Foundation"**, functioning under the **"Vaastu Vedic Trust" (Regd.)** For the preservation and propagation of Vaastu Science and culture all over the world, he is running a teaching institute called **"The International Institute of Mayonic Science and Technology"**, where he is conducting workshops on Vaastu Science and Technology, for contemporary engineers and architects. He himself is a designer, builder and sculptor and a Honorary Fellow of the Indian Institute of Architects. (I.I.A.)

Dr. Sthapati is in possession of rare and original works of Brahmarishi Mayan - the originator of Vaastu Science and Technology - in Tamil, that existed during the pre - vedic period. This is openly and unambiguously stated in a text called **Aintiram** authored by Mayan himself. This belongs to Sangam period. (10,000 B.C) Aintiram is one of the authentic works of Mayan where, the ancient Indian Science of **Energy and Matter,**

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Light and Sound, Time and Space, Space and Spatial Form are kept recorded in tradition **Sutra form**. They are too subtle to be understood by ordinary minds. But a deep penetration into the Sutras - as Dr. Sthapati opines - would reveal the secrets lying concealed behind the Universe and universal objects. This is what he explains as the science of Energy and Matter, the corresponding traditional equivalents being Vastu and Vaastu. In Tamil, they [விண்பொருள்] Vinporul and [மண்பொருள்] Mannporul or [கருப்பொருள்] Karupporul and [உருப்பொருள்] Urupporul. They are very deep significance indeed! A translation of Mayan's Aintiram into English done by Dr.S.P.Sabharathnam, an Agamic and Vaastu scholar, was released in the Second International Seminar on Mayonic Science and Technology held in Thiruvananthapuram. Vedic Scholars, Sanskrit and Tamil linguists have welcomed and reviewed the contents dispassionately in glowing terms. American Scholars have also respected this treatise and reviewed the contest as unique and unparalleled.

This Aintiram gave Dr.Sthapati added insight into the Vaastu Shastras and the underlying science and technology that we know from **Mayamatam** and what we are yet to know or what is missing in **Mayamata Vaastu Shastra** - infact in all the Vaastu and Agama Shastras.

When Dr.Sthapati was a student of B.A. Mathematics (1947 - 1949) in Dr.Alagappa Chettiar College, Karaikudi, he happened to see an exhibition of Mayan, organised in a train, which moved from place to place throughout Tamilnadu. This

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event, at that time, gave him some impression about Mayan Architecture being close to each other visually.

This is the genesis of his exploration of Mayan and Mayonic culture which actually grew over the times and culminated when he visited **Maayan Land** in 1995. There after his researches took multi dimensions and today he is regarded as store house of Mayan and Maayan science of Time and Space.

Against this background and against the life long practical experience, the Sthapati was fortunate enough to have an opportunity of visiting **Maayan Land** in 1995 for nearly three weeks, led by two American builders and designers - one with added knowledge of Archaeology of Maayan Pyramids. In addition, there was an erudite guide belonging to the Maayan race from whom, the three were able to collect quite a lot of cultural points which went closer and some times parallel to **Indian Mayan** and his scientific culture.

Beyond this, the Sthapati had met with a brilliant treatise on Maayan culture entitled **"The Maayan Factor".** *"A path beyond technology"* authored by a Mexican scholar, by name, Jose Arguelise. This book was presented to Sthapati by a practising dancer who came to India to learn and practice Bharata Natya under Ms. Bala Saraswathi's disciple Ms. Shyamala who is one of the members of the Vaastu Vedic Research Foundation. The dancer's name is Ms.Sophia

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belonging to Maayan race. What is interesting in this book is that the scholar has brought out a time chart of 8 x 8 modules which is the quintessence of the subtle science of Mayan of India. This modular planning is indeed the key note for identifying Mayan and Maayan architecture and arrive at the striking similarities. What is wonderful still more is the application of this planning in the design of not only pyramids and residential buildings but also in the design of an astronomical laboratory, circular in plan as well as a stone chair for the king to be seated.

Dr.Sthapati, on the final day, was interrogated by videographers of Sanfrancisco - all Maayans. They were overjoyed to hear, for the first time, the similarities of the two cultures and hugged Sthapati as a mark of having identified a man of their own race from distant India.

Excited by this most unexpected meet of the Maayan and their love, our Sthapati was brought face with the Dr.Humbatzman, the leader of the Maayan race. The answer to the first question of Sthapati by the Maayan leader almost cleared all doubts lingering in the mind of Sthapati for a long time. *"Why are you called Maayans or Maayas?"* was the question. *"Since Mayan was the progenitor of our culture and we are the followers of that Great Mayan, we call ourselves, '**Maayas**'".* This was enough for the Sthapati to give a shape to his discoveries.

So, it struck us that this visit of Sthapati being of historical

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and cultural significance and importance, should be propagated widely again. The first edition of **"Sthapati's Visit to Maayan's Land"** has been given away as complimentaries and is coming out into cheap edition now. Today, the world is shrinking culturally into one race and one world, with roots in Indian soil. This is now being recognised throughout the world but not vociferously spoken. This science of Mayan and Maayan, we are sure, will one day become the original source of world culture.

This Mayan of India is identified by the Sthapati as one who lived in the southern most part of the erst while Jamboo Dweepa - Navalan Theevu - நாவலந்தீவு - which got partly submerged under the sea water and the rest of the vast land mass going into pieces drifted away into different directions all over the globe.

The Sthapati, has also discovered that the twin temples of Sri Rangam and Chidambaram (called Srikoil and Ambalam in Kerala while Ambalam and Arangan are the oldest terminologies for koil, according to Tamil tradition) had existed in the southern hemisphere of Jamboodweepa echoing the Mayan concept of *"It is Energy that turns into matter or embodied energy!"* Chidambaram and Sri Rangam are scientific edifices reminding of this supreme theory of ***"VASTU turning itself into Vaastu';*** where Vastu Purusha is **'Dancing Siva'** and Vaastu Purusha is vibrant but **'Dormant Vishnu'.**

Our Sthapati had also visited a number of Museums in

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Maayan Land and collected slides of cultural and scientific importance. We are requesting him to publish them in another monograph so that scholars all over the world would come to understand that there appeared only one human race with one cultural background on the surface of the earth, some fifteen thousand years ago, which on account of continental drift suffered dissipation and dislocation with the remnants of Mayan's science and technology still lying hidden here and there all over the world.

This Mayan of Indian origin, lived sometime in North India during the later period of his life at a particular territory called **"Brahma Vartha"** on the banks of the Sacred River Saraswathi wherefrom he collected building materials (Wooden Pillars, beams, trusses and roof planks, etc.) for building the Maya Sabha, as recorded in Mahabharatha.

We hope that the findings of the Sthapati would arouse the interest of world scholars and inspire them to reorient their approach to the problems of Mayan and Maayan culture. If genuine attempt is made, the researchers would be inspired to rewrite the world history starting from Mayan Land of Jamboodweepa. This will ultimately confirm the strong view of H.H.Sivaya Subramuniaswamy, the Founder of Saiva Siddhanta Church, Hawaii , that there is only one world and one God.

As already stated, this monograph is a paper presented at the Second International Seminar on Mayonic Science and Technology held at Thiruvananthapuram, Kerala in January' 1997.

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A still closer study of Maayan life and the artifacts show that Mayan of India did not go to America but a part of the original home of the Indian Mayan got split and floated away with his original race to the other side of the spherical earth by virtue of which the Mayan and Mayas of India had come to be called Maayan of Mexico. This is what Sthapati desires to convey to the research world. What would look to be strange to the scholars is the fact that, only in ancient Tamil literature that such a drift of land mass is repeatedly occurring, which fact has unfortunately has escaped the notice of world scholars.

We take this opportunity of thanking H.H.Gurudeva Sri Sivaya Subramuniyaswamy founder of Saiva Siddhanta Church, Hawaii for sponsoring Sthapati's visit to the Maayan land in Mexico, accompanied by Mr.Devarajan and Mr.Thamby Kumaran. Also our thanks are due to the team of HINDUISM TODAY, the Journal of Saiva Siddhanta Church for bringing a beautiful write-up on Dr.Sthapati's visit to the land of Maayans.

We are also grateful to Dr.Sthapati for having entrusted us with the publishing works of this monograph through our 'Dakshinaa Publishing House'. Any question on Mayan and Maayan culture is welcome from our readers.

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STHAPATI'S VISIT TO MAAYAN LAND

Dr. Ganapati Sthapati speaks on
MAAYAN SCIENCE and MAAYAN CULTURE

In March1995, I had been to Mexico, the Maayan Land where I was taken to a place called Machu Picchu, a Peruvian site, on 21 st March, the equinox day, which is the indicator of the upward movement of Sun from the equator. I studied the scientific nature of the structure of the Maayan pyramids and buildings and also saw the appearances of the divine serpent on the pyramid on 21 st March. The pyramid is so oriented that at 5.20 p.m. the light of the setting sun fell on the balustrade of the pyramid, giving the impression of a luminous serpent, moving down from the crest of the pyramid and touching its bottom, where there is a head-part of the stone-made serpent, to complete the phenomenon and finally the serpent retracing its steps and disappearing into the space, after 15 minutes. This occurs every year on that particular day. To see this astronomical phenomenon, there was a very huge gathering of American and Europeans. I was led to the scene of occurrence by an American Architect and an Engineer, who sponsored the study visit. I was wonder struck with Maayan's mastery over the knowledge of the movement of Sun and the Earth.

I stayed with them in Maayan Land for more than 15 days visiting select places of Mayonic culture including Maayan Museums where articles of daily use are displayed. These

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museums were sources of information on Maayan life-culture which, I found to go almost parallel to Keralite culture which is preserved there in pristine form till date. My general impression about the Maayan of Mexico and Mayan of India was documented by an American team of videographers. I did speak and establish the connection between the two Mayans. They were overjoyed to hear the logic behind unifying these two geniuses of the ancient world. I met the leader of Maayan race (the Maayans are in millions) and collected particulars about his calender and identity. I invited him to the Second International Seminar on Mayonic Science and Technology, January 1997, held in Kerala, co-sponsored by the local Viswakarmas. On account of certain local problems he could not attend. Mr.Hunbatz Men, the leader of the Maayan race, is a Professor of Art and Architecture in the University of Mexico having specialised knowledge about the origin, life and culture of the race. He is working hard to revive the Mayonic culture and civilization which were destroyed by the Spanish invasion.

On return to Hawaii for a function, I was interviewed by the editor of a magazine of international reputation and world wide circulation - "Hinduism Today." I gave them some glimpses of my own discoveries in the Maayan Land, reserving some more points of attraction for the proposed International Seminar in Kerala. I am happy to reproduce the text as it appeared in the 'Hinduism Today', in the June issue of 1995.

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The article has evoked nation wide interest among the American Scholars and felt as though it added another dimension to their research. My approach was more of scientific and technological, and less of historical or racial.

Mr.Devarajan is a designer and builder owning an architectural and engineering firm called 'Canyon Constructions' in San Francisco. He is an archaeologist and a well versed scholar in Hindu scriptures reviewing books on Indian religion and culture in ***'Hinduism Today'***. He was accompanied by Mr.Thambi Kumaran, a builder and a contractor of huge edifices. Both of them are Americans embracing Saivism and carrying Indian names and close disciples of **H.H.Gurudeva Sri. Sivaya Subrumuniya Swamy** of **Saiva Siddhanta Church, Hawaii Island,** where some remnants of Mayonic culture are also noticeable. It is an island with tropical vegetation. We have plantain trees and coconut trees, as in India that inspired Gurudeva to establish his Hindu Monastary and Hindu Temple (all in Granite stone) called **'Sanmarga Iraivan Temple'**, a compound word in Sanskrit, Tamil and English.

H.H.Swamy who sponsored the exploration was so interested that Mr.Devarajan used to speak to him daily over phone and send fax messages then and there.

After perusing the accompanying article one researcher, by name Mr.Lt.Lawrance Frego, USNR (RET), #3, Coral

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Coisk, 26, Augustine, 82-3204, has appreciated the discoveries of the Sthapati in the following words:

"Your discoveries are quite incredible! In the 20 years I have been studying South America, you are the first to offer proof of the connection between India and South and Central America."

The following is the text of the article that appeared in the "Hinduism Today" of June' 1995.

Master Builder Uncovers Striking Similarities in Indian and Incan/Maayan Sacred Structures:

Ancient Architects Employed Analogous Design Doctrines and Masonry Methods.

"Sri V.Ganapati Sthapati", read Deva Rajan's fax to our Hawaii editorial office from Machu Pichu high in the rugged Andes Mountains of Peru, South America, "has just measured with tape, compass and a layout stone pole, two ancient Incan structures at Machu Pichu; a temple and a residence. He has confirmed that the layout of these structures, locations for doors, windows, proportions of width to lenth, roof styles, degree of slopes for roofs, column sizes, wall thickness, etc., all conform completely to the principles and guidelines as prescribed in the Vaasthu Shastras of India. Residential layouts are identical to those that he is building today and that can be found all over India.

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These startling discoveries came during March1995, during the visit of the master builder to the ancient Incan and Maayan sites of South and Central America. Ganapati Sthapati is India's foremost traditional temple architect and perhaps the first true expert in sculpture and stone construction to personally examine these ancient buildings. To do so has been his dream since the 1960's.

Mayan

Sthapati is the architect of the San Marga Iraivan Temple being built at Kauai Aadheenam, Hawaii, home of **Hinduism Today.** To fulfill this, our publisher, Satguru Sivaya Subramuniyaswami, arranged for California builders and architects Deva Rajan and Thamby Kumaran to accompany Sthapati on a three-week trip through South and Central America. "Like boys on holiday", they described their exciting trek of discovery which began 11,000 feet high in central Peru at the famed Incan site of Machu Pichu which remained hidden until 1911.

It is Sthapati's theory that Maayan race of Mexico had thier roots in the Mayan culture of South India. Mayan, a great genius and creator of sacred Indian architecture, lived some 10,000 years before in an island called Jamboodweepa which was located south of present Indian sub-continent. During that time the whole world existed as a single land mass which later drifted to different parts of the world, carrying with them the

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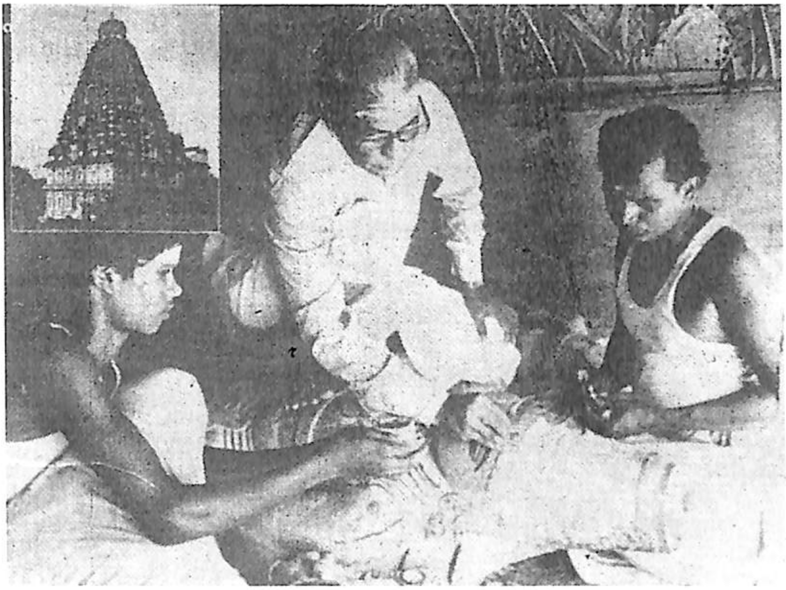

Ganapati Sthapati at his workshop in South India. He is directing the finishing touches on a Deity statue by applying red colour where the carvers should continue to remove stone. *Inset :* The great Siva temple at Tanjore was built a thousand years ago by Sthapati's direct ancestors.

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Round Incan observatory in Peru follows the modular plan

I. The Technical Similarities

Stone workers in Bangalore, India, quarry and move huge granite blocks with no more than chisels, hammers and levers. *Inset:* The same method is seen on the unfinished stone left behind by the Incas of Peru.

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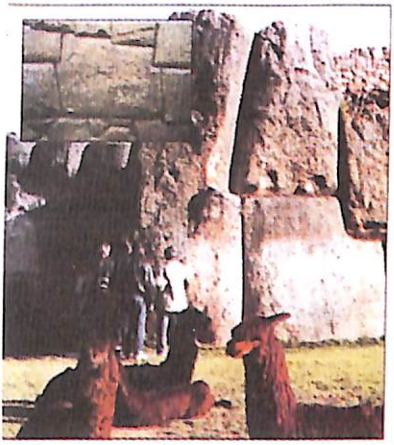

Above Left: This Incan wall shows evidence of superb stone fitting, leveling and moving which are still used by India's stone workers. *Above Right:* Example of corbeling in a Mayan building. The same method is evident in Mohenjodaro construction.

II. The Symbolic Similarities

Above Left: A "fertility stone" at a Mayan site of Uxmal, now tilted but essentially identical in form and symbolism to a Siva Lingam. *Above Right:* On the wall can be seen the modulated spiral [see text], known in Hindu design as the bindu. A snake is also incorporated in the bindu at right. Numerous other ornamental elements have close parallels in South Indian sculpture, and, according to Sthapati, the same esoteric meanings.

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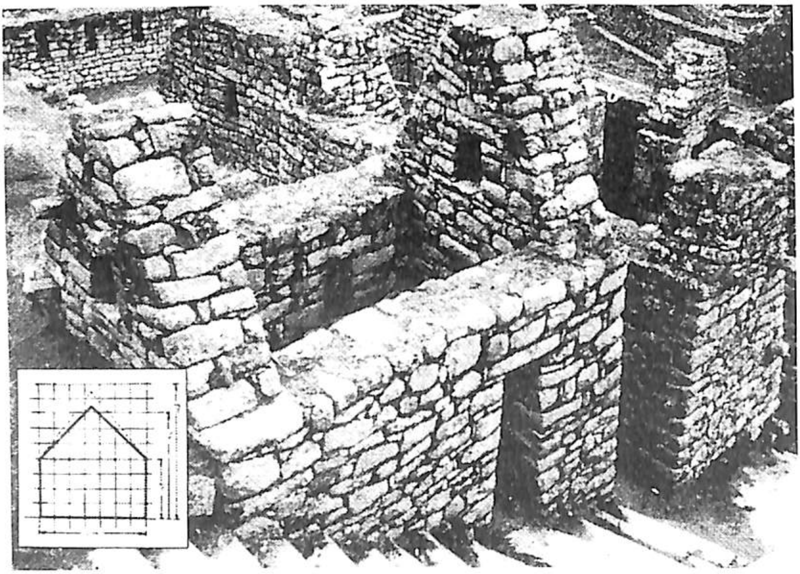
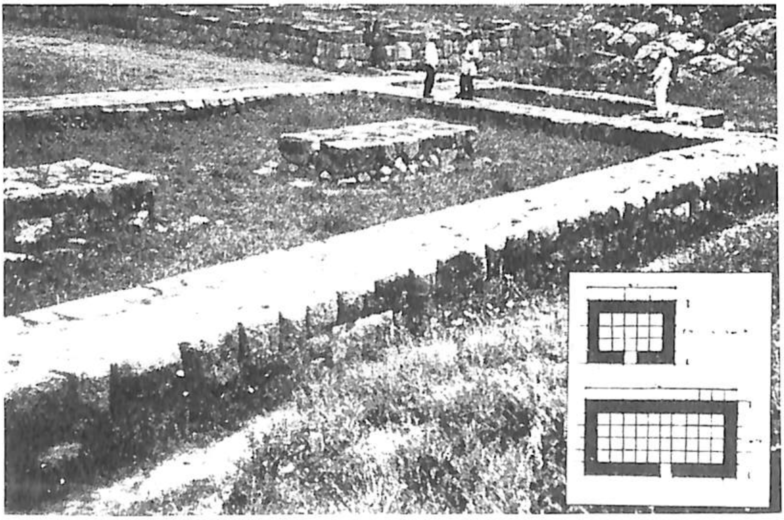


An Incan house in Machu Picchu. Sthapati's inset drawing Shows how the roof pitch follows Vāstu Vedic principles.



Foundation at Machu Picchu with Sthapati's drawings Showing the modular layout (see text).

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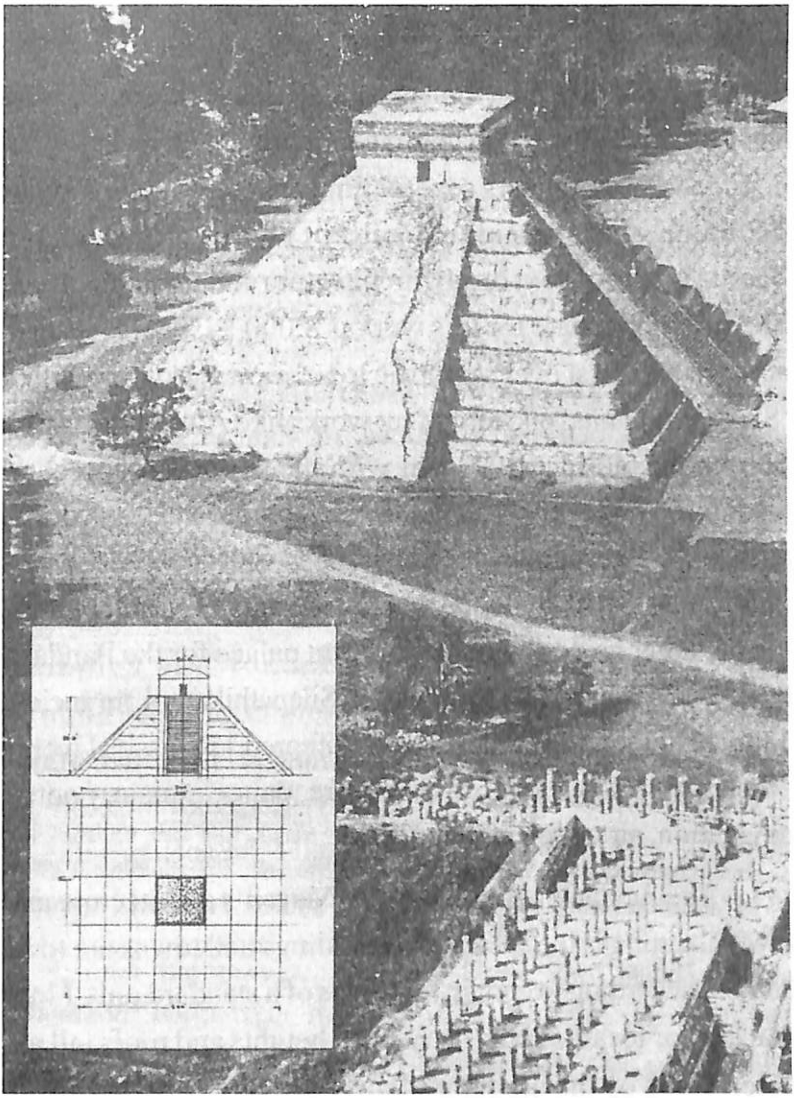

The Toltecan area of Chichen Itza showing the Temple of the Thousand Columns and the Pyramid of the castle.
Inset : How the Pyramid of the Castle is based on a modular system -the top structure being exactly one- quarter of the base.

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remnanats of the ancient Indian culture. Hence Mayans of India and Maayans of Mexico claim a common origin. In Indian history, Mayan appears several times, most significantly as the author of **Mayamatam (concept of Mayan)** which is a Vaastu Shastra, a text on art, architecture and town planning. The traditional date for this work is 8,000 BCE. He has also authored the first ever scientific treatise on astronomy titled 'Surya Siddhanta' and also other works like Aintiram, Aintira Matam etc. all of which deal with the supreme science of Cosmology and application of the cosmic sciecne in the architectural creations of the material world. Mayan appears in the Indian epics of Ramayana and again in the Mahabharata - in the latter he designs a magnificent palace for the Pandava brothers. Mayan is also mentioned in Silapathikaram, an ancient Tamil scripture, and is said to have authored 12 classical works on various sciences like architecture, dance, music, poetry, navigation, air travel, painting etc.

The fundamental principle of Mayan's architecture and town planning is the "module". Buildings and towns are to be laid out according to certain multiples of a standard unit. Floor plans, door locations and sizes, wall heights and roofs, all are determined by the modular plan. More specifically Mayan advocated the use of an eight-by-eight square, for a total of 64 units, which is known as the Vaastu Purusha Mandala. The on-site inspection by Sthapati was to determine if the Incan and Mayan structures did follow a modular plan and reflect

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the Vaastu Purusha Mandala. He also intended to examine the stone working technology - his particular field of expertise.

Sthapati was born in 1927 into a family of Sthapatis whose ancestors-members of the aboriginal creative tribe of Viswakarmas-built the great temple at Tanjore in the 10 century CE at the request of Raja Raja Chola. He inherited and learned the tradition from his father, Sri.M.Vaidyanatha Sthapati and his uncle Sri.M.Chellakannu Sthapati. He spent 27 years as head of the Govt. College of Architecture and Sculpture at Mahabalipuram, Tamilnadu and is responsible for India's significant resurgence in the ancient art of stone carving. After his retirement in 1988, he continued building temples and founded the **Vaastu Vedic Research Foundation** to explore the ancient origin of the temple craftsmen. He is responsible for the construction of dozens of temples in India, plus others in Chicago, Washington D.C., Kentucky, Boston, Miami, Omaha, St.Louis, New Jersey and Hawaii in the USA as well as in the UK, Singopore, Fiji, Malaysia, Mauritius and the Seychelles.

Machu Picchu

The moment Sthapati approached an ancient Incan residential building at Machu Picchu on March 15th, he pointed at the wall from a distance and said, "That is a thickness of one **"Kishku hasta"** - 33 inches, a standard measure in South India first promulgated by Mayan. He proceeded closer to

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measure the buildings in detail and discovered each was indeed built on a module-based plan following the system of Mayan's eight-by-eight squares. The module method was followed within small fractions of an inch, according to Thamby Kumaran, who was taking the measurements. The buildings were oriented towards certain points of the compass, also a principle of Mayan, rather than randomly placed. Also the length of buildings were never more than twice their width, as Mayan stipulated.

From Machu Picchu the three adventurers travelled to Saqsayhuman, an Incan site dated from 400 BCE to 1400 BCE. Here are the famous stone walls made of rocks weighing upto 160 tons and fitting together so expertly that a knife blade cannot be put in any joint. "Nobody knows how these stones were put in place", offered their guide when they first arrived on the site. Sthapati politely differed, and pointed out the insets chiseled into the base of many stones, as well as small knobs left on their faces. "These are for the use in India to move large stones. Thirty to forty men can move these very large rocks with this method", he explained to the guide's astonishment.

He could see, other details of the stone working, were identical to what is practised in India, such as the method of quarrying stones by splitting off slabs. So too was the jointing and fitting of stones, the use of lime mortar, levelling with the plumb line and triangle, and the corbelling for the roofs.

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Corbelling is the method by which stones are drawn in layer by layer until they meet or nearly meet to allow a roof slab to be placed on top. Sthapati considers the similarity of this technology to that used in India, to be very significant. The use of the horizontal lintel and the absence of the arch are additional noteworthy points of correspondence between the two traditions.

Land of the Maayans

From the high Andes the threesome flew to Mexico's Yucatan Peninsula. They and forty five thousand other Maayan *aficionados* arrived at Chichen Itza in time for the summer equinox on March 21st. At the moment of sunset on the equinox, a shadow is cast by the steps of the pyramid of the castle upon the side of the staircase to the top. The shadow creates the image of a serpent's body which joins a stone carving of serpent's head at the bottom of the stair case. It is a stunning demonstration of Maayan astronomical and architectural precision.

Archaeologists, tourists and New Agers all gathered for the events, each with their own agenda. Since the publication of **"The Maayan Factor - A path Beyond Technology"** by **Jose Arguelles,** the Maayans and their advanced calender, astronomy, philosophy and architecture have enjoyed a wide following in the West. Sthapati too has found much of interest in Arguelles book.

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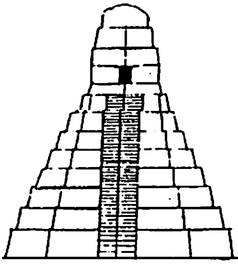
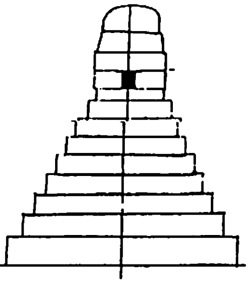
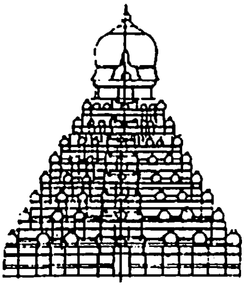


MAYAN'S PYRAMID AS IN MEXICO

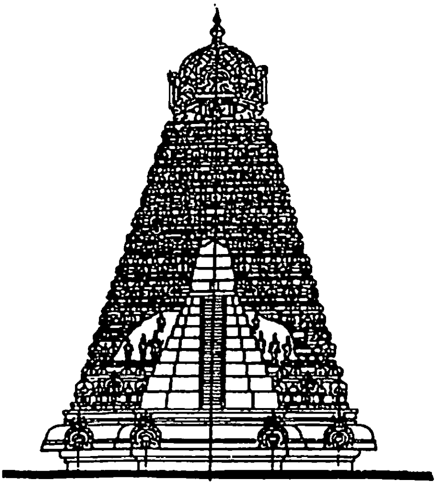


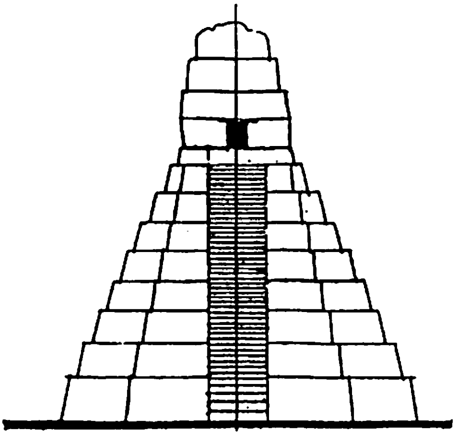
MAAYAN'S STEPPED PYRAMID EVOLUTION OF PYRAMID INTO VIMANA



MAAYAN'S PYRAMID AND MAYAN'S VIMANA

PYRAMID AS MOUNTED ON THE SHRINE (SOUTH INDIA), MODULATED CONCENTRIC SQUARES WITH UPWARD AND SCHEMATIC TREND





"உள்ளம் பெருங்கோயில் ஊனுடம்பு ஆலயம்"

"ullam perungkoil unudambu alayam"

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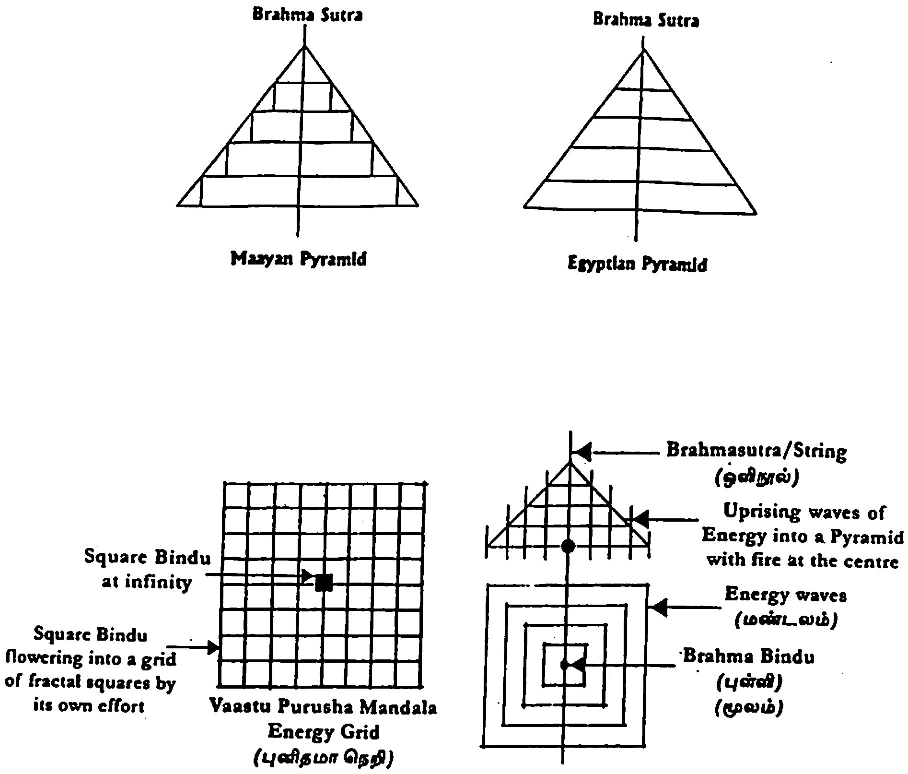

Energy grid (Vaastu Purusha Mandala) & Evolution of Pyramidal form.

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Standard academic archaeologists consider the New Age interest as bordering on superstition and refuse to even talk to anyone partial to Maayan mysticism. A recent book, **"Copon and Tikal, the secrets of Two Cities"**, by Honduran author Ricardo Agurcia Fasquelle and archaeologst Juan Antonis Valdes of Guatemala, claim that the Maayan pyramids were actually castles for the wealthy and that what were once thought to be monuments to the Gods, were in fact tributes to the dynasties of various kings. Not likely.

Native Maayan teachers such as Hunbatz Men, whom Sthapati met while in the Yucatan, are taking advantage of the interest to spark a revival of the original Maayan religion among the Maayans themselves. Since their brutal conquest and forced conversion to Catholicism by the Spaniards in the 16th century, Maayans have lived an oppressed and impoverished existence.

Amidst the crowds, Sthapati, Deva and Thamby again unsheathed their tape measures and closely examined the Pyramid of the Castle. It too conformed to the Vaastu Vedic principles of Mayan. The temple structure at the top was exactly ¼ of the base and the stepped pyramid design derived from the three dimensional extension of the basic eight-by-eight grid system. The temple room at the top was also modular in design, with the wall thickness determining the size of doorways, location of columns, thickness of columns and the

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width and length of the structure.

Most interesting was the name of this structure - **"Chilambalam,"** meaning a hall of sacred space. It is Sthapati's theory that the Maayans worshipped the very concept of SPACE, specifically a space made according to the modular system. This same idea is found in Hinduism in the sacred room in the Chidambaram, Siva Temple in South India, where space or akasa is worshipped - there is no idol. Chidambaram, Sthapati finds suspiciously like Chilambalam, means **"hall of consciousness".** The concept of sacred space is at the centre of the mystical shilpi tradition of India.

The linguistic similarities

Chacla in Maayan refers to force centres of the body similar to the **Chakras** of Indian tradition. **K'ultanlilni** in Maayan refers to the power of God within man which is controlled by the breath, similar in meaning **Kundalini.** Maayan chilambalam refers to a sacred space, as does Tamil Chidambaram. **Yok'hah,** in Maayan means **"on top of truth",** similar to **Yoga** in **Sanskrit.**

Mayan & Maayan architecture

The richly decorated Maayan buildings provided a feast for a sculptor's eye. There is a very common feature called a "mask" by the archaeologists, but known to the Maayans as "Big nose." A nearly identical face is a common feature of

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Hindu technography, seen, for example at the top of the arch placed behind a deity. **"It is the very same thing in India".** chuckled. "We call it 'Maha Nasi' - 'Big Nose!' Several other details of the sculptures were similar or identical to India, such as the ear-rings, ear-plugs, teeth, head dresses, even buckles around the waise. There are bas reliefs of priests sitting in lotus posture and meditating.

From Chichen Itza, they travelled on to Uxmal where they observed snake and "bindu" design on the wall faces. They were astounded by the thousands of pyramids at Tikal and Uxactum in Guatemala, all laid out to confirm to a grid pattern and oriented in astronomically significant directions.

As in Maayan buildings, Indians have been using lime mortar for all their stone and brick buildings. This can be seen in the monumental creations in Mahabalipuram and also in the stone temples of Tanjore and Gangai-konda Cholapuram in Tamil Nadu. The outer surfaces were plastered, embellishments worked out in lime mortar, then painted. This method was strongest among the Maayans at Tikal and Uxactum, where all of the structures once had a plaster coating painted with many colors.

What is the connection?

Sri Ganapati Sthapati postulates, after deep thought from his journey to the land of the Maayans and a life time study of Indian architecture, that the Mayan culture of India and the

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Maayan civilisation of S.America have the same origin. Ancient Tamil literature speaks of lands to the south of India 30,000 years ago, at the time of the first Tamil Sangam. According to scientists 160 millions years ago, India did lie physically close to Africa, South and Central America, but has since moved away as a result of continental drift. At that date, it would have been dinosaurs and not Mayans who wondered from America to India, but perhaps the time frame for continental drift is not correct. Architecture aside, there are significant similarities between Hinduism and the native religions of both Africa and the Americas.

There are other explanations. The simplest is boats. In 1970, the Norwegian Thor Hyerdal sailed a reed boat from Africa to the Americas in 57 days using no modern equipment. The boat, Ra II, was built for him by the Aymaro Indians of Lake Titicaca, Peru, neighbours of the ancient Incans. The double-hulled catamarans of India are also capable of long sea voyages. Historians discount contact between ancient people, but many cultures, such as the ancient Hawaiians, had remarkable seafaring skills.

Perhaps the coincidences of stone working are just that, coincidence - a favourite "explanation" of archaeologists. Some workers will discover the same techniques naturally, without need for outside help, they say, and can point to historical incidents of simultaneous discovery. But these explanations hardly account for the similarities in motifs and modular design.

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Another explanation is mystical-that Mayan, who is a divine being in Indian histories, appeared to both peoples. He could have conveyed the knowledge through visions and dreams.

Sri Ganapati Sthapati is vigorously continuing his research and is open to suggestions from Hinduism Today readers and all interested persons. Any information you may have on the similarities of the two cultures may be shared with him by writing to:

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The Conclusion

Research studies by scholars of the East and West unambiguously prove the existence of an advanced human civilisation, even some 30,000 years ago, in the land of Kumari Continent (Kumari Kandam), a huge land mass that once existed South of present day Indian sub-continent. The Science and Technology of ancient Indian art and architecture, known as the Vaastu Shastras had its genesis in this land mass, propounded by a great Rishi by name Brahmarishi Mayan, who lived in the Mahendra Mountain ranges of the Kumari

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Continent. Evidences to this effect are found in the epics and other ancient literatures of Tamil Nadu. Later during the period from 15,000 BC onwards the whole of the Kumari Kandam was subjected to disturbances due to continental drifts and deluges. As a result, the whole land mass got scattered and shifted to different parts of the globe. The most evolved Mayan culture and civilisation that had its origin in S.India got scattered over the entire world and the Maayan culture of Mexico is one such settlement of the original Mayas from India. We come across such similarities in the cultural and architectural practices in the ancient civilisations of Egypt, Babylonia, Mesopotamia etc. To put it in a nut shell, the Indian Mayan civilisation is the earliest human civilisation, marked by a highly evolved science and technology that found its full-fleged application in the architectural culture of those times, when architecture was not merely concerned with building codes, but was essentially based on the science of the Absolute Time, its rhythm, the Subtle Space and Spatial forms. The discovery of the Pyramids in the land of Maayans in Mexico and in the land of Mayas in Kerala, S.India provides the concrete evidence for the oneness of the Maayans and the Mayans in the remotest past.

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The towering Pyramid of the Temple of Kukulcan, located in Chichen Itza, Mexico; the salient symbol of the Maayan Culture of South America.